

Fig. 1

Berliner recording artists were responsible for signing the wax masters with their signature and the date. But, as we all know, every year has almost 13 months. See text for details.

To Err is Human . . .

FORGIVING EARLY RECORD ECCENTRICS

by

George F. Paul

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DEAR APM:

Question: Is it necessary to replace the paper gaskets when restoring a model C reproducer (with copper diaphragm) or a Diamond Model B?

E.M., Chapel Hill, NC

Answer: Paper gaskets served a dual function in Edison reproducers. First, they prevented the rubber gaskets from reacting with or sticking to the metal surfaces that they might otherwise come in contact with. Modern gaskets made of neoprene apparently do not need a buffer for this reason. In the early days of glass and mica diaphragms, French chalk was recommended as a lubricant and preservative before paper gaskets were introduced. Second, under the diaphragm, the paper was deliberately 'dished' in order to keep the edges of the diaphragm from touching the walls of the reproducer housing, as this could muffle the tone. You should still try to prevent the edges of the diaphragm, regardless of material, from touching the housing wall for best results in all reproducers.

*Thanks to Dennis & Patti Valente
of the Antique Phonograph Shop,
Floral Park, NY for their advice. □*

AN OPEN LETTER FROM THE EDISON NATIONAL HISTORIC SITE

APM has recently received a two-page letter from Mary Bowling, Museum Curator of the Edison Site in West Orange, New Jersey. The October 24, 1988 letter recounts the legal status of the important case of the U.S. vs Phillip Burns Petersen.

Between 1974 and 1976, phonograph collector Phillip Petersen visited the archives of the ENHS on about thirty occasions. At the time he was a respected researcher and professor at Stanford University. After his 1976 visits to the Site, many documents could no longer be located, but there was insufficient evidence for a search warrant. In the late 1970s, Petersen was incarcerated for embezzlement of approximately \$65,000 from Stanford University's Language Labs. Then in the winter of 1984/5, Petersen began to actively sell off portions of his Edisonia document collection. Thanks to astute collectors, several items were clearly identified as the property of the ENHS. Although the statute of limitations on theft had expired, a search warrant was obtained and some 3500 items were found in his home; he was charged with (and pleaded guilty to) concealment of stolen Federal property. His sentence was relatively light. Although he agreed to turn over all items belonging to the Site, he again began to offer for sale items which raised suspicions. On October 12, 1988, the FBI and a Site official again searched Petersen's home and this time found an additional 184 items which were the property of the Site's. In addition, Petersen had cut off a number of Edison signatures from original documents which he presumably destroyed. From a legal point of view, any items which were purchased by collectors from Petersen (which can be proved to be the property of the ENHS), still belong to the Site. From a historical point of view, there has been substantial damage done to the legacy of Thomas Edison and the development of the phonograph. Collectors should always try to determine the source of any documents offered for sale so that our cultural heritage is not again so easily taken for granted. □

Early Record "Eccentrics"

To state that some early disc records are "eccentric" is certainly an ambiguous and more than likely misleading remark. It is true that many surviving discs from 1895-1901 have slightly off-center spindle holes. Others have, unfortunately, not aged well and display dishing or warps which result in eccentric rotation while on the turntable. This kind of off-center playing, however, is not what I have in mind.

Many surviving early discs show evidence of "crude" manufacturing materials and procedures. The earliest Berliner records are notorious for their "craters" which often resemble a moon-scape (caused by trapped air). Even after the introduction of the Duranoid "shellac" pressings in 1897, tiny holes, bubbles, and other irregularities reduced surface quality to what might mercifully be termed "eccentric." Handwritten, even scrawling, identifications - prior to paper labels - was the order of the day. The contemporary crude technology, however, is not our subject either.

What has been described so far is, in actuality, perfectly normal within a group of pre-1901 discs. Some, of course, rise above this "normalcy" and remain, even today, remarkably good recordings. Others (to which we will now turn) strike far beyond the crude "industry standards" of the time, and betray the charming human quality of the disc records of this era. These are the crudest of the crude, those mistakes which should have been corrected, the eccentrics of eccentricity.

This affectionate overview will present six examples chosen for the diversity of their "errors" and the warped sense of humor of this writer. There are many others worthy of mention: misstamped or squeezed-in catalog numbers, titles ground off and restamped... The possibilities were enormous and the ingenuous record manufacturers of the turn of the century left us with countless examples of their foibles to enjoy today.

The earliest mistake we will examine here occurred on Berliner record No. 964Z - "Rocked in the Cradle of the Deep" by J. W. Myers. [Fig. 1]. As J.W. (presumably) wrote the date, "Jan 28/95" - oops! that should have been 96. There -- that fixes it! Thus is preserved a trifling error we all have committed from time to time (in January anyway), just as it happened ninety-three years ago.

The following month, on February 15, 1896, Berliner No. 254Z was recorded. It was labeled "Piano, Little Kicker, Brajena". Apparently, the reference to a "little kicker" the day after Valentine's Day had the engineer responsible for setting up the stamper somewhat distracted. Is the brand name or the title upside down, [Fig. 2], or are they meant to be read only while spinning on the turntable?

The well-known Berliner practice of having

the artists sign their record-masters resulted in at least one unforeseen mishap. On 11/26/99, after recording "The Soldiers in the Park", Victor Zahl (perhaps knowing there would be no room for his name in the 'printed' label area), autographed the master with a vengeance, and sent the "pen" skidding through a good 25% of the recording grooves [Fig. 3]. While this undeniably affected the sound quality, it was still issued. The engineer may have indeed been thankful that Victor's surname was only four letters long!

Zonophone records, being later, are not quite as human as Berliner discs. They generally present a more polished ambiance. With the exception of the earliest Zonophone issues, gone are the handwritten titles, signatures, dates, and other indecipherable scribblings often found on Berliners. In spite of a more sophisticated product, however, Universal had to rely on the same "human element" in its manufacturing process, which brings us to our next "eccentric."

We may never know, but there is evidence to suggest that the Berliner employee who immortalized "Little Kicker" was later hired by Universal. On a record suitably titled "Peculiar Experiences" by George Graham, something peculiar occurred to the relative positions of the title and the stamper [Fig. 4]. If the same person was responsible, however unlikely, he was improving, for at least both areas are right side up this time.

Zonophone No. L9665 shows both an oddly uniform (sans-serif) typeface, and signs of our typesetter's struggle with his spelling [Fig. 5]. The word "burglar" created some problems. I suspect that when he had started with "berg", he just just knew that a "u" belonged there someplace! We won't quibble about the punctuation, and the extra syllable sounds impressive.

Not long afterward, our long-suffering typesetter was working on Zonophone No. 9767, a piccolo solo by Frank Mazziotta. [Fig. 6]. Somehow, through a cerebral error or a slip of the fingers, an extra "o" crept into the title, thus giving us the little-known selection, the "Dance of the Hoboos". Were they meant to be scary?

While more-significant variations in record manufacture are fascinating and interesting to many collectors, these little noted "errors" are deserving of particular attention. These variations which occurred despite the most serious motives are a refreshing and charming indication that human nature is, after all, the true spice of life.

Further candidates for our "Hole of Fame" (that's deliberate, folks) are eagerly solicited. Both cylinders and discs are eligible. Anyone finding an error in this article is also invited to write to George Paul at 28 Aldrich Street, Gowanda, NY 14070. □

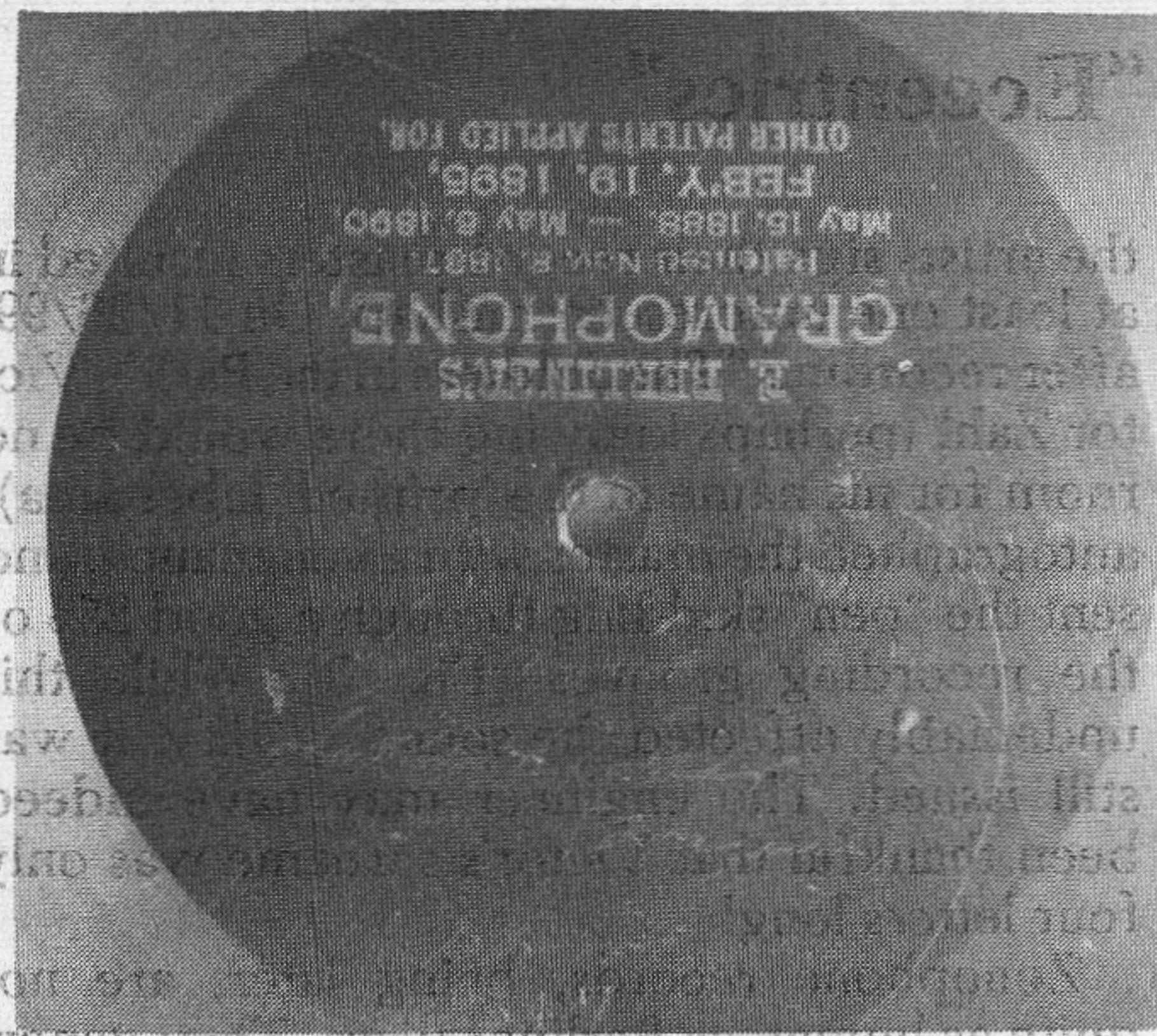


Fig. 2: Berliner No. 254Z - "Piano, Little Kicker, Brajena." (Feb. 15, 1896). An upside down stamper.

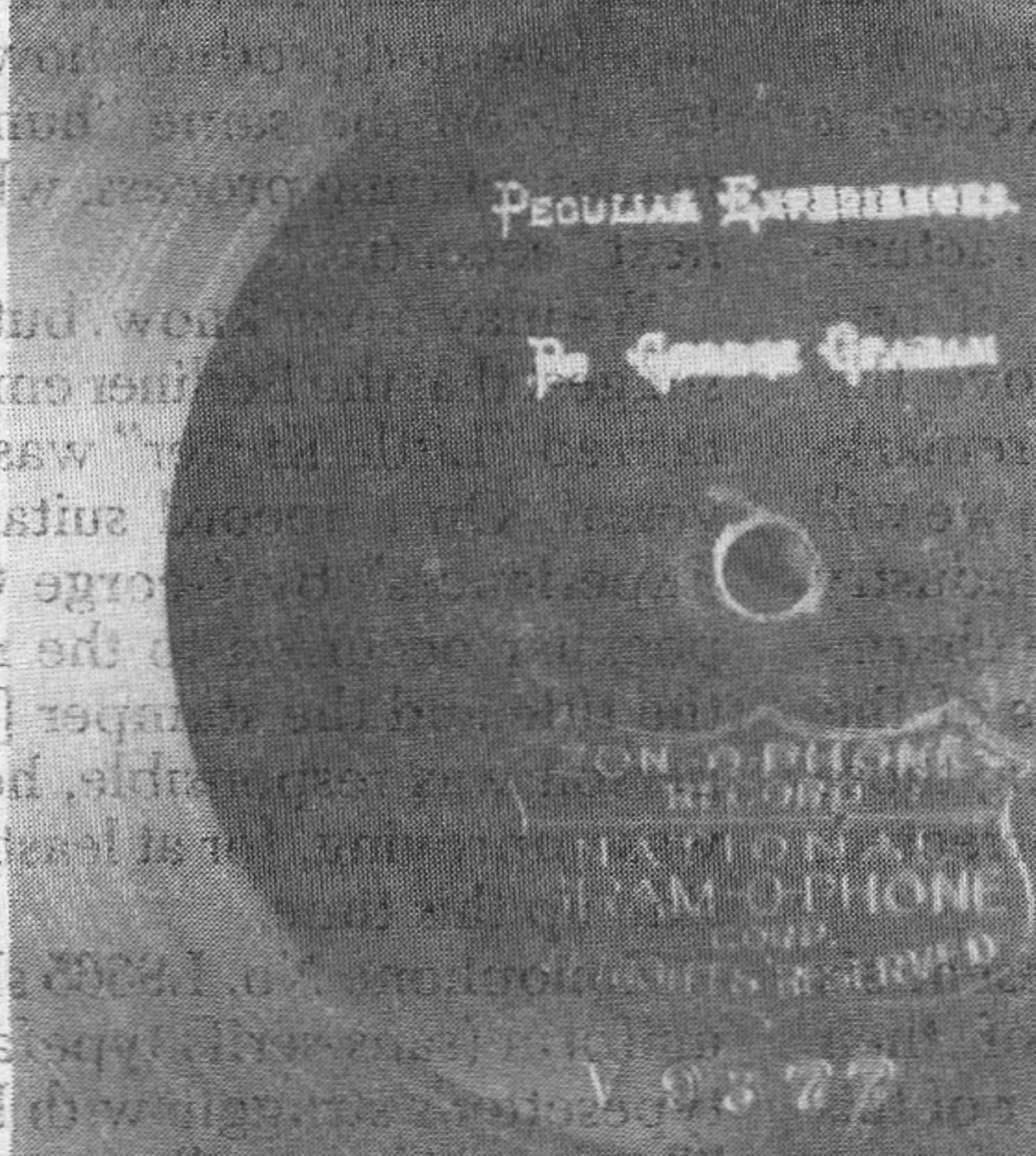


Fig. 4: Zonophone Record entitled "Peculiar Experiences" with the stamper/title position inverted.

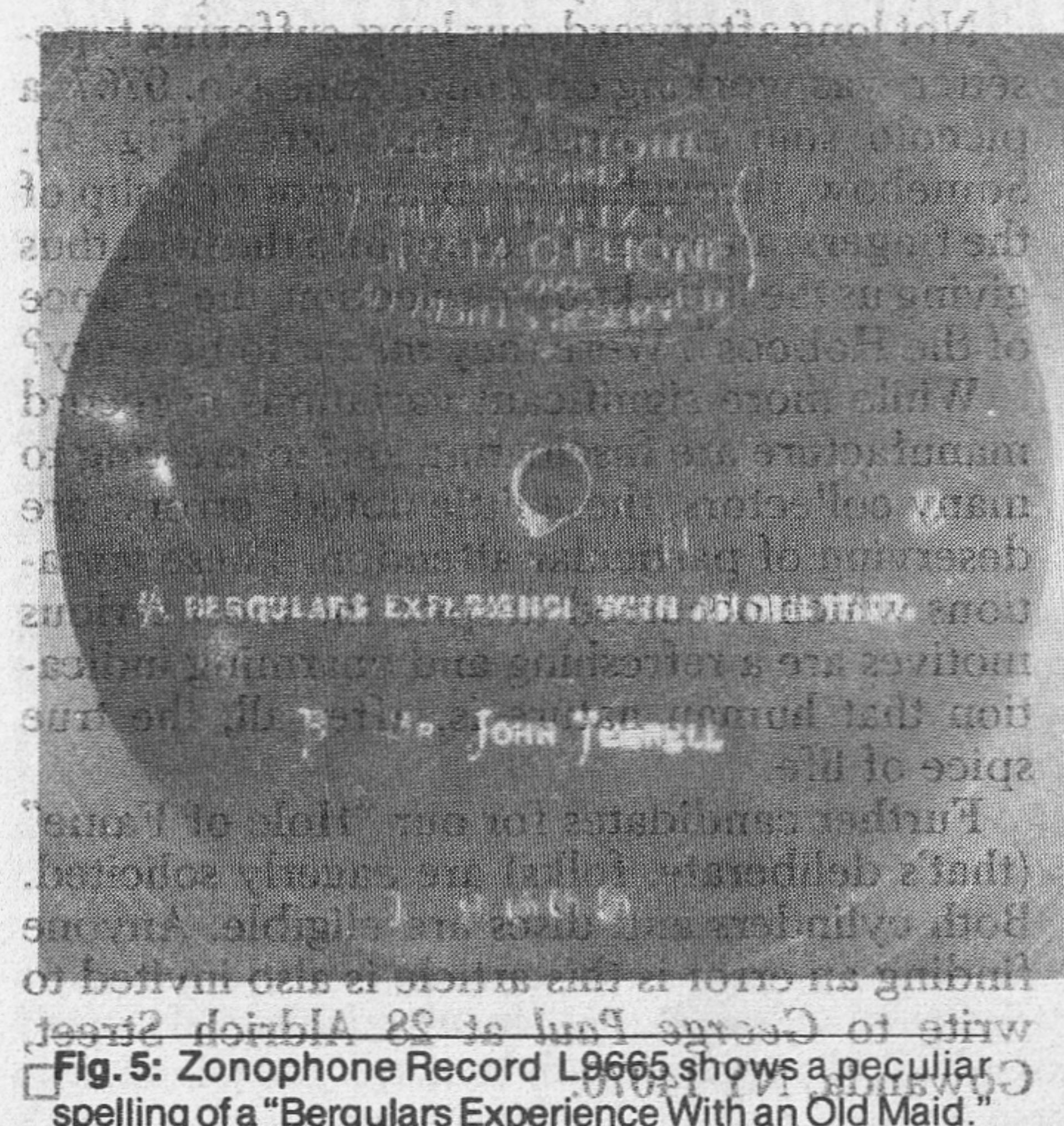


Fig. 5: Zonophone Record L9665 shows a peculiar spelling of "Bergulars Experience With an Old Maid."

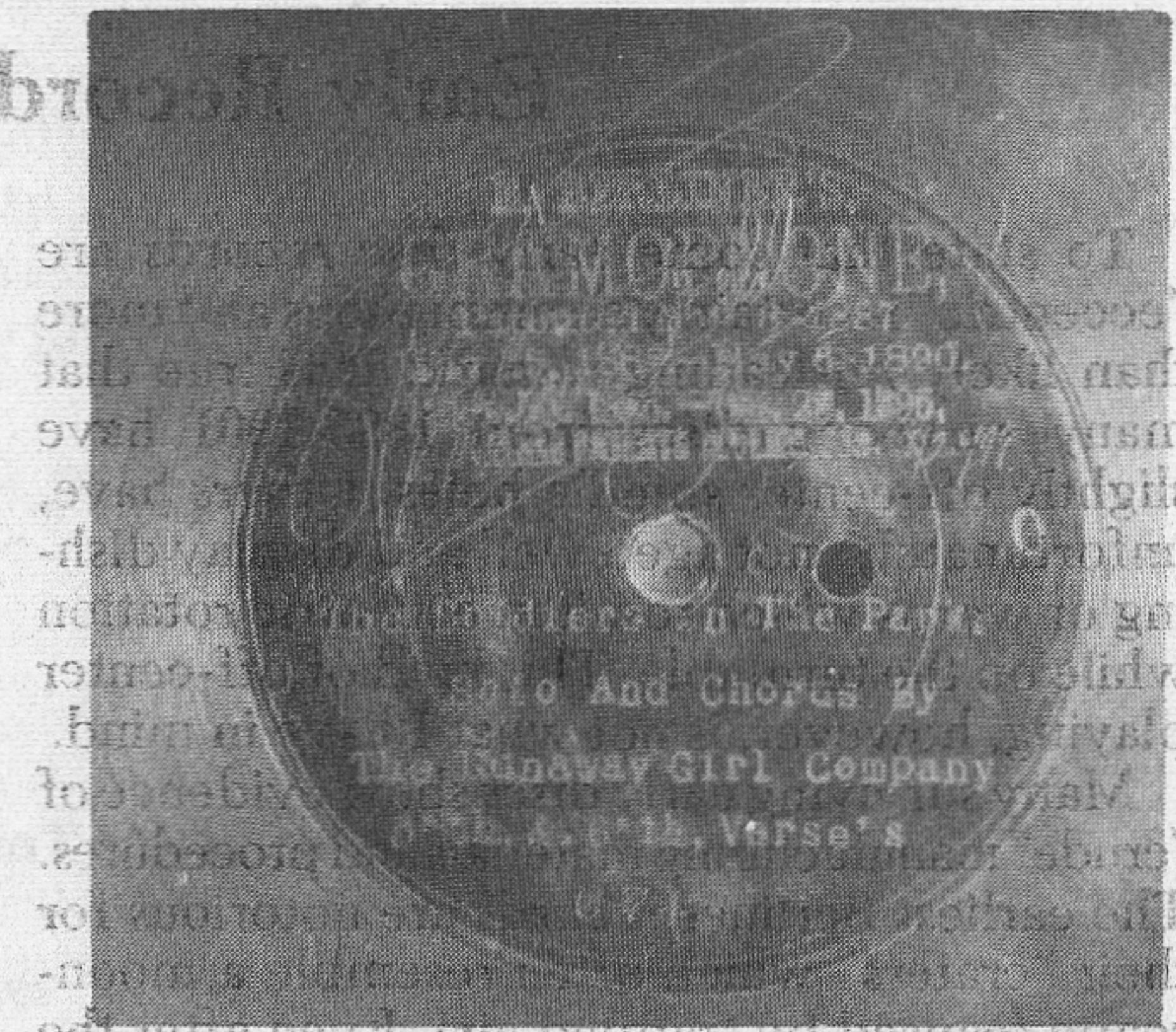


Fig. 3: Berliner Record, (Nov. 26, 1899). "The Soldiers in the Park" with Zahl's exuberant signature.

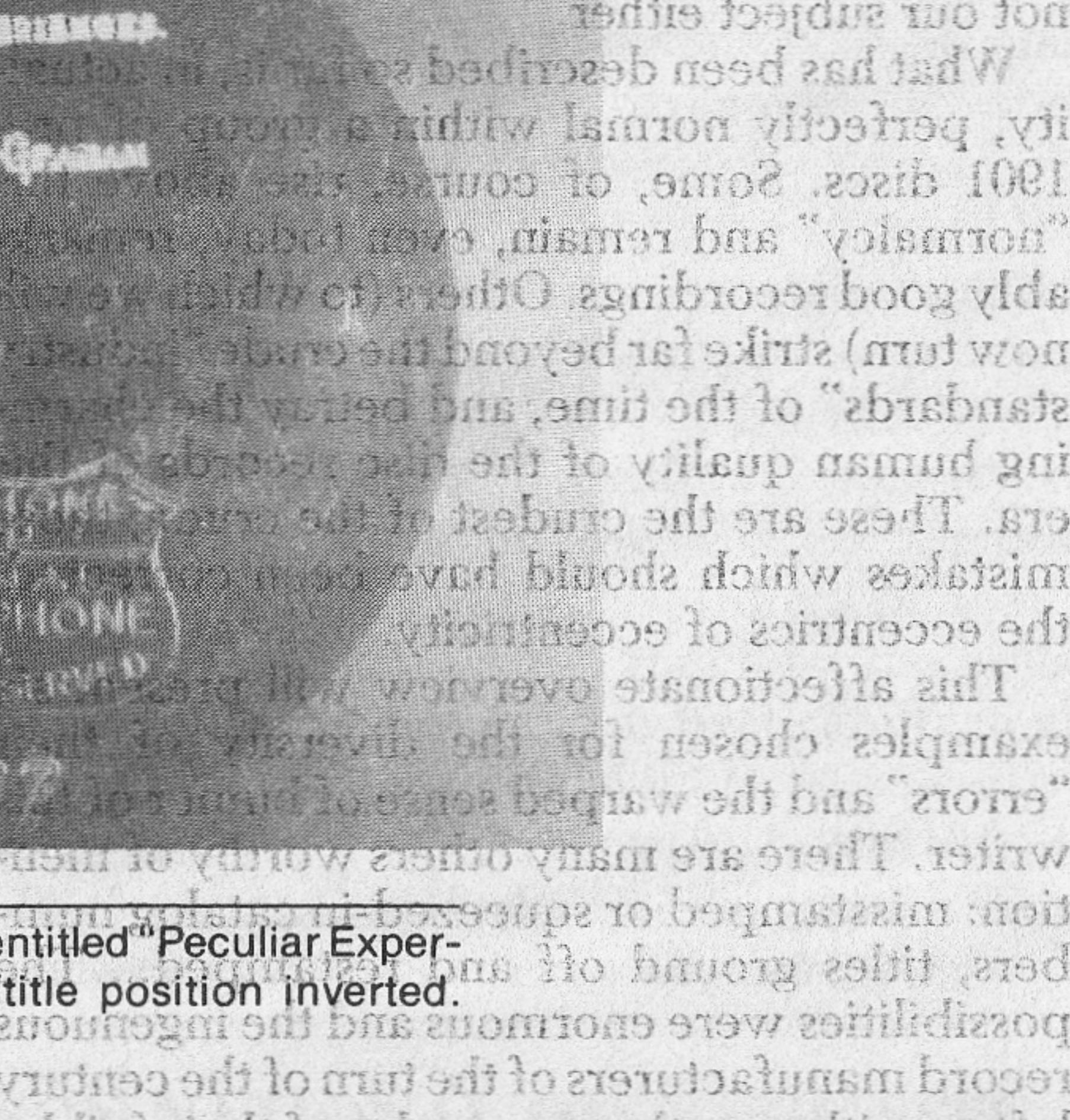


Fig. 6: Zonophone Record No. 9767 shows an interesting variant of "The Dance of the Hoboos."

You Read It Here First!

by James W. Gandy

The March 1988 edition of the *Journal of the Audio Engineering Society* featured an article by Friedrich Karl Engel, Vice-Chairman of the AE S Technical Archives Committee, entitled "1888-1988: A Hundred Years of Magnetic Sound Recording." In the article, Engel pronounced Oberlin Smith, founder of the Ferracute Machine Company in Bridgeton, New Jersey, as the true inventor of the magnetic sound recording technique, some ten years prior to the Danish patent issued to Valdemar Poulsen, previously credited with the discovery.

Long-time subscribers to APM will hardly be surprised by this. In Vol. III, No. 2 (Feb. 1975), I wrote an article describing some striking information I had come across regarding Smith's early work in the field of recording. The papers I found included a 1908 typewritten copy of a memorandum he filed at the Cumberland County Clerk's Office on September 24, 1878; a copy of his caveat, dated October 4, 1878, filed with the U.S. Patent Office; and a copy of the letter he wrote to the *Journal of the Franklin Institute* in 1911. I had also mentioned Smith's seminal article in the September 8, 1888 issue of *The Electrical World*, in which he publicized his experiments, as well as an early letter from Smith to Edison inquiring about a carbon button which Smith obviously needed for his telephone/phonograph experiments. Since I lacked the professional qualifications to pursue the intricacies of Smith's research, I hoped the article in APM would attract others who could more adequately judge Smith's role in the history of recording.

Although there was no immediate response, another Bridgetonian, Arthur Cox, had coincidentally spent 10 years researching the entire history of Oberlin Smith and his Ferracute Machine Company. Ultimately, he collaborated with Thomas Malim in writing the 1985 book entitled *Ferracute: The History of an American Enterprise* (reviewed in APM). I had supplied Cox with my data, but since neither he nor Malim were able to evaluate my claims, they made only passing reference to it in their book (this has since been rectified with the publication of a Supplement). Cox had managed to locate Smith's prototype automatic record changer, built in the 1920s; a second model burned with his house after he died.

Cox's research revealed other phonographic connections. In 1902, the Victor Talking Machine Company bought the first of many presses from Ferracute, some of which were used for actually pressing their discs. By 1911, Ferracute also began shipping presses to the Gramophone Co., Ltd. in England. During WWI, an even greater number of presses were shipped to the same company, but the nature of the equipment (and the realities of the time) indicated that they had switched to producing ammunition instead of records! A further surprise in Engel's article was that it contained none of the information I had located earlier, except for the *Electrical World* reference. But Engel had been more thorough in one way; he checked subsequent issues of the magazine which turned out to contain readers' responses to Smith's original article, and a later Smith clarification. And then while Engels' article was just being printed (but not yet published), he received a copy of my 1975 APM article from an engineer in Munich, Germany.

At last, the circle was complete. Engel asked an associate in New York, Stephen Temmer, to contact Allen Koenigsberg for an original issue (there were a few left). He then put Temmer in touch with Cox and myself. As a result, I was able to provide Engel with further documentation. We are also in the process of providing material to Dr. S. J. Begun, the author of an important 1949 history of magnetic recording. This will be incorporated in a new, more broadly based edition. In the meantime, Jon R. Sank revealed some of what had happened in the December, 1988 issue of *Audio Magazine*.

When Smith wrote to the Franklin Institute in October, 1911, he mentioned a memorandum on magnetic wire recording he had filed on September 24, 1878 in the Office of the Cumberland County Clerk in Bridgeton, New Jersey. Given Smith's new role as the originator of this important device, the actual location of his first papers had taken on new meaning. But I had searched (unsuccessfully) for the elusive "Memorandum" fifteen years ago in the County Clerk's Office, with a newly hired clerk, Mary Lack. Now when I once again took up the search, I returned to the Office, and there was the same Mary Lack! We searched the same places again, but still nothing. However, over the years, as

Oberlin Smith,
President

OFFICE OF THE

Fred. F. Smith,
Sec. and Treas.

FERRACUTE MACHINE CO.

FOOT AND POWER PRESSES, DIES, AND ALL OTHER FRUIT CAN TOOLS;

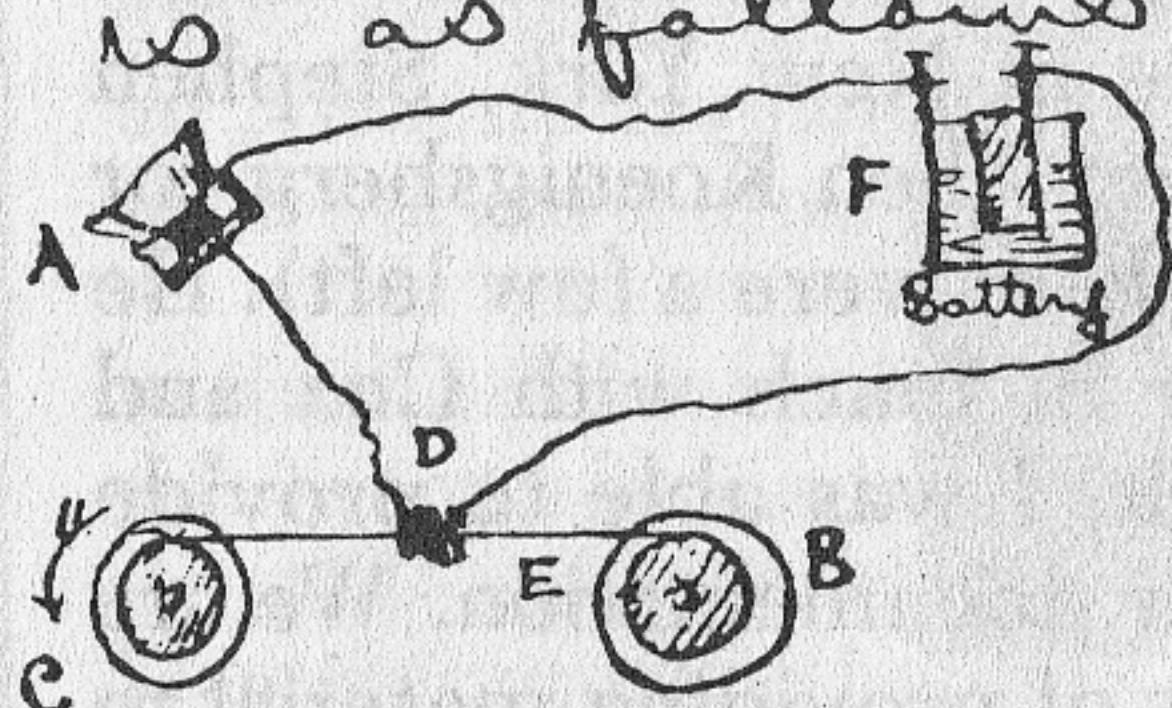
Special Hardware Drilling Machines; Pipe Stocks and Dies.

Bridgeton, N. Jersey, Sept. 23, 1878

Memorandum: —

I have invented another improvement in talking phonographs, and described it to Mr. Fred F. Smith. (That is, Fred. F. Smith). It is, however, subject to experimental investigation of the capability of a small wire (probably tempered steel) to receive magnetism (by induction from an electrical current in a short surrounding helix) in spots or gones of varying intensity at different portions of its length.

Assuming this capability, my "receiver", or "listener", is as follows: —



A, mouthpiece, diaphragm, carbon button &c. of an Edison telephone.
B, C, reels for moving wire, E, through helix D. F, battery. While talking into A, the varying intensity of current (caused by the varying con-

ditions of the carbon) produces zones, or spots, of magnetism in E which vary in length and strength in accordance with the length & amplitude of the sound vibrations. The wire becomes the record of the voice, instead of tin foil.

The "talker" consists of the same reels; the same or another helix, battery &c.; a Hughes microphone and a Bell telephone. The magnetic wire, E, being passed through the helix, induces a delicate series of currents of magneto electricity which pass through the microphone and are given out as sound vibrations by the telephone: or otherwise.

The advantages in cheapness, simplicity, and delicacy are manifest — also the facility with which the record may be kept wound on cheap spools, like sewing cotton.

Oberlin Smith.

Oberlin Smith filed two memoranda on September 23, 1878, in connection with his phonographic experiments. The one above, published for the first time, specifically states in the upper right hand corner (Sep. 24): "F. F. Smith & I have just jointly suggested a wire, E, made of brass, lead or other metal, impregnated mechanically with steel dust - probably hardened in the wire. O. Smith".

storage procedures changed, a number of uncataloged documents had been moved. Mary had logged these in a loose-leaf notebook, indicating the cabinet and shelf they were moved to. As a last resort, we went through this page by page, until we came to a listing that said "patents."

We quickly approached the correct cabinet and found the appropriate box. It contained dozens of envelopes with Ferracute's company logos, as well as the work of other inventors. None of the smaller envelopes had anything to do with phonographs, but there was one larger one marked "Sketches of Oberlin Smith & Bro.". Inside this were additional envelopes, six in all. And on one of these was written "Memoranda of Improvements in Phonographs by Oberlin Smith, Sept. 24, 1878." This envelope had been opened once before, presumably in 1908 by Smith himself. There, finally, were two letters on Ferracute stationery, in Smith's own hand, detailing his concepts and experiments from April 30 - September 24, 1878, on "tape" and wire recording, via acoustic, electric, and magnetic methods. One of these is published in this issue of APM. Smith appeared to concentrate on steel dust impregnated in a non-magnetic base like brass or lead, as he did not yet realize (as Poulsen later did) that the *entire* wire could be magnetized. His manufacturing work, and over 70 patents on drills, looms, and presses, apparently occupied his attention in the years to come. The full account of the development of magnetic recording remains to be told, with figures like Stilson Hutchins and C. D. Rood. But that is another story.

After so many years of obscurity, Smith was now being toasted at the October meeting of the Delaware Valley Chapter of the Acoustical Society of America; excerpts from the Cox/Malim history were being published in journals like the *Numismatist*; Friedrich Engel featured Smith's work at the Eighty-Fifth AES Convention in Los Angeles in November, and of course, the December issue of *Audio Magazine* ran a beautifully illustrated article. And now, some local people are trying to incorporate as a non-profit group and acquire the old Ferracute Machine Company buildings to re-open them as a museum immortalizing Smith and his works.

And it all started with an article in APM! A few copies of the Cox/Malim book, with supplementary material, are still available from Arthur Cox, P.O. Box 411, Bridgeton, NJ 08302, for \$32. ppd. □

FROM THE GOLDEN AGE...

Benny Goodman, Listen to His Legacy,
D. R. Connor, 409 pp., Scarecrow Press.

Joe Klee

Once upon a time, many years ago, I bought a book called *BG On the Record* by Connor and Hicks. It was part of a package deal put together by Arlington House which included two LPs of very rare Benny Goodman as well as the book. So for the same price, I was able to supplement my Goodman collection with such items as Fred Astaire with Benny's band doing "It's Just Like Taking Candy from a Baby" and "Who Cares", and Benny as a sideman on the Yacht Club Boys' recording "The Super Special Picture of the Year" ... as well as the book, a bio-discography of Benny Goodman. The book has served its purpose well. It has been my constant discographical companion to the King of Swing, and has been more dependable than other sources. It has also enlightened me with insights and amused me with anecdotes. But the now the time has come to say farewell to an old friend in preference to a new expanded edition taking us up to that final date at Wolf Trap... June 7, 1986. Just over a month later Benny Goodman was dead.

It had long been rumored that Russ Connor was involved in an update. One thing or another always intervened and the project was continually postponed. I'm glad that it waited till after July 13, 1986. Only when an artist dies can we draw back and, giving full scope to his life, times and output, begin to assess his rightful place in the scheme of things. As far as Goodman's place in the recording industry is concerned, no other artist that I can think of can boast of such a long and productive career. Benny has recorded on wax cylinders... single-play discs of shellac and cardboard, and plastic, 33 1/3 rpm LPs and Electrical Transcriptions, donut-shaped 45s, tapes, cassettes, compact discs, and if he's not on digital audio tape yet, just wait... he will be.

Well, Connor's book is finally out, at \$49.50. A rather stiff price, I hear you say? Well, not when you consider what you get. The first entry is a 1926 session by Ben Pollack and His Californians for Victor. We'll have to take Connor at his word because nothing was ever issued from this session. The titles are known: "Hot Stuff," "I'd Love to Call You My Sweetheart" and "Sunday." The last two titles were later re-made for Victor by the Jean Goldkette Band of Detroit which included another famous jazzman by the name of Bix Beiderbecke. These were issued by Victor and while we can regret not having the Pollack sides (on which Benny may have soloed), we can glad to have the Goldkette/Beiderbecke items. We do know that Benny is listed among the personnel of the band on that date along with his tuba-playing brother Harry and another future band leader, Glenn Miller, on the trombone. The first Benny Goodman recordings that we can hear were made

during the fall or winter of 1926 on an Edison phonograph in the Chicago apartment of the mother of trumpeter Earl Baker. These recordings, made at informal jam sessions or rehearsals, were eventually released on LP (Jazz Archives JAA43). I have no idea if this LP is still available, but if you can find it... get it! It's the earliest Benny Goodman you'll ever hear. It's primitive, rough, raw, yet already revealing the promise of things to come. From here we go to the Ben Pollack Victors which were issued and have been available, at various times, on re-issue. I do hope that Orrin Keepnews at RCA eventually puts these Pollack sides on CD and that he includes at least Benny's solo from as many as possible of the six takes of Pollack's "Singapore Sorrows." I have heard Benny's solo from at least three of them and they are totally different solos, each marvelous in its own way. I hope any RCA Victor re-issue also includes "Waiting for Katie" which has not only a fine Benny Goodman clarinet solo, but a Goodman trumpet break!

During his years with Pollack, Benny recorded for Vocalion under the name of Bennie Goodman's Boys with Jim and Glenn. Jim was Chicago cornetist Jimmy McPartland... a charter member of the famous Austin High Gang. Glenn, of course, was Glenn Miller - a rather pedestrian dixieland trombone player whose talent as an arranger and bandleader, added to his dramatic death in World War II, was to make his name as big as Benny's in the world of pop music, even though (as the records reveal) he was no rival to either Jack Teagarden or Miff Mole... but then neither was Tommy Dorsey who also sat in as trombonist on some of these dates. These sides have been re-issued on MCA 2-4018, an LP two-fer. There's some acceptable, if a bit on the polite side, dixieland playing on these Goodman Vocalions. It wasn't the kind of hell-for-leather contrapuntal ensemble jamming that McPartland was used to with the various groups that Eddie Condon used to put together in Chicago. It sounds to me as though there were at least sketchy head-arrangements, but then with two arrangers (Glenn Miller and Fud Livingston) playing on these sides that's nearly a foregone conclusion. There are some good moments with Benny fooling around on alto and baritone sax as well as a chorus, on cornet this time, of "Jungle Blues." Yet the money-maker of these sides, and a genuine hit it was too, was "Shirt Tail Stomp", a corn-fed tongue-in-cheek rendition of "Saint Louis Blues" with Benny harking back to his amateur show days and his imitation of Ted Lewis. There were other dates with various studio pick-up bands and accompanying singers and the like and some superb recording dates with Red Nichols' Five Pennies which are also represented on MCA 2-4018. But for me the gem of that MCA two-fer is the first recording Goodman

made in the clarinet, piano, drum trio context. The date was June 13, 1928. The pianist was Mel Stitzel and the drummer was Bob Conselman. The tunes were Benny's own composition, "Clarinetitis" and Lew Pollack's "That's A Plenty." Here, in my opinion, is the young Benny Goodman at his hottest and most uncompromising as a pure jazz musician.

The next era of Benny's employment was far from pure and uncompromising. Ben Selvin was a violinist, bandleader and occasional vocalist to whom the word "hot" was never applicable. He did hire some hot musicians and occasionally they had the opportunity to add a little spice to an otherwise routine dance band. As recording director for Columbia Records popular division, he also ran the sessions for many of the other artist in the Columbia stable and used to draw from the same basic roster of stringers to accompany whomever needed to be accompanied. So Benny worked with such stars as Ruth Etting, Ethel Waters, Lee Morse, and even his early role model... Ted Lewis! The story goes around that for a time Benny Goodman and Jimmy Dorsey had an apartment together. The story was that whoever was home at that particular moment and answered the phone got the gig. Not quite as far-fetched as the story about Beiderbecke's last recording date. Bix was the leader and he needed a clarinet player. He walked into Plunkett's, a musician's watering hole of the day to see who was available. There, lined up at the bar - one, two, three - sat Benny Goodman, Jimmy Dorsey and Pee Wee Russell. Gentleman Bix, not wanting to hurt anybody's feelings, hired all three of them, giving his band the best reed section of that day or for many days to come thereafter. I hate to sluff off any era of Goodman's career with a ho-hum, but there just wasn't much opportunity for Benny to play up to the best of his ability, except on the few sides with Ted Lewis. As corny as the ol' medicine man for your blues - as he sometimes called himself - was, the Ted Lewis band was a red hot band. Included in the regular organization were Chicagoan Muggsy Spanier on cornet and former New Orleans Rhythm Kings trombonist, George Brunies. In addition to which, Lewis often added to his band on record dates, including Benny Goodman, Frank Teschmacher and Don Murray... each of whom was a damn-site better clarinet man than the leader was. Fats Waller played and sang on some of the hotter Lewis sides as well. So a project to restore some of these Ted Lewis gems to CD might be well-advised. Michael Brooks of Columbia, please take note.

One major record of importance that happened around that time was a session with Hoagy Carmichael on Victor. The rollicking version "Barnacle Bill the Sailor" that resulted is well known for Joe Venuti's interjected vocal obscenity as well as for Beiderbecke's remarkable cornet solo. It should also be noted as one of the first indications that Goodman was breaking new ground and developing into a free flowing hot soloist picking up on the rhythmic intensity of Gene Krupa's four-to-the-bar push-beat drumming. This was not yet the era

of swing but it was getting ever closer and that record probably was the first sign the public got of something new afoot. Benny and Gene had undoubtedly known each other in Chicago. They had worked together in the recording studio with Nichols and on a date with Irving Mills which also is rumored to have included Beiderbecke. Russ Connor doesn't believe that it's Bix on the Irving Mills June 6, 1930 sides and on page 15, he states his evidence convincingly enough... but not convincingly enough for me. My ears still say it's Bix... but then if Sterling Rose fooled me, it wouldn't be the first time!

Although the first Columbia records by Benny Goodman and His Orchestra date back to 1931, they were pretty dismal affairs, and by the time Benny became a frequent leader on Columbia in 1933, the bands were still pretty much pick-up units, and despite the presence of the Teagarden brothers and a few other major players like Joe Sullivan, this was still not the Benny Goodman Band. The band floundered around on Columbia, including Billie Holiday's first recorded vocals and some with Mildred Bailey as the female singer. Even at the time of the initial "Let's Dance" program, not quite all the pieces of the puzzle were in place. According to page 46 of Connor's book, Stan King was the drummer... Gene Krupa was still in Chicago with the Buddy Rogers band and Frank Froeba was still pianist; Jess Stacy didn't join Benny until late 1935. Goodman's band of that era made their last studio date for Columbia on Feb. 19, 1935 and their first records for Victor on April 4, 1935. There were no personnel changes between these dates. Yet somehow something sounded different. Another month and a half for the band to get comfortable together - another month and a half for the general public to catch up to where Benny and the band were and what they were doing. The "Let's Dance" broadcasts helped just as the *Camel Caravan* broadcasts did some years hence. Swing music was, in words that FDR used to describe another innovation, an idea whose time had come.

Up to this point, recorded documentation has been somewhat sketchy. Victor, in spite of the shoe-box sound of their New York recording facilities, knew merchandising. If they didn't know anything else, they did know how to market a product. Along with such exploitative talents as Willard Alexander, the Victor Company put Benny Goodman on the map just as they had a generation earlier with Paul Whiteman. This was new music and there was a new and energetic listening and dancing America ready for a music they could identify with. They needed a music with an exuberance and enthusiasm to match their own. And the media named them Jitterbugs and they, with only a little prompting from the media and Willard, named Benny Goodman as their King. Duly named, coronated and crowned Benny Goodman and His Band set out to conquer the world... the Palomar Ballroom in Los Angeles, the Paramount Theatre, Carnegie Hall... what next? Russia? Well, that's getting too far ahead of the story. But

Benny Goodman and his band were on their way and rolling. They had found their audience and they had been not just accepted but welcomed with open arms.

The first Victor session of April 4, 1935 was not really an auspicious beginning for a band that was to base so much of their reputation on red hot instrumental killer-dillers. The one instrumental contribution was an unassuming, not very popular, novelty named "Hunkadola" written by Jack Yellen, Cliff Friend and Joe Meyer. Arranger Dean Kincaide tried the best he could to make something out of this deservedly long-forgotten piece of trivia, but it was hopeless. The other three tunes on the date were some more standard run-of-the-mill two-band choruses with solos sandwiching a vocal chorus. Two of the tunes were by the established songwriting team of Dorothy Fields and Jimmy McHugh. Buddy Clark, the same Buddy Clark who later had a hit with "Linda" when he recorded the tune with Ray Noble's Orchestra, sang "I'm Livin' in a Great Big Way." "Hooray for Love" was sung by Helen Ward, the first of a long line of big band singers who achieved fame singing with the Goodman band. The fourth side was a re-make of "The Dixieland Band," a Johnny Mercer/Bernie Hani-ghen tune that Benny had waxed for Columbia the previous January. Strings had to be pulled to get Columbia's permission to let Benny record the tune again so soon after the Columbia recording. Actually Benny, trying to live down the dixieland reputation he'd built up with Pollack and Nichols, was reluctant to wax the tune again but A&R man, Eli Oberstein, felt the tune would be a hit and he was right. The record sold, and from then on, most of the Goodman records did sell. The Victor band of 1935-39 is well represented on CD. RCA Bluebird 5630-2-RB includes a goodly share of the "swing classics" as Victor labelled them... "King Porter Stomp," "Sometimes I'm Happy," "Down South Camp Meeting," "Bugle Call Rag," "Don't Be That Way," "One O'clock Jump," and of course "Sing, Sing, Sing." They couldn't leave that one out, could they? If there was one record that epitomized the Goodman Victors, that was it. We all knew the licks and could hum or whistle along with the band and the soloists. It was also the record that legitimized the drum solo and made Gene Krupa's reputation as a superstar. Interspersed with these hot specials are some of the band's pop records with vocalists.

Special attention should be called to the work of Helen Ward on tunes like "Goody Goody" and her replacement Martha Tilton, whose vocal chorus on "Thanks for the Memory" make this side a stand-out for me. There are also guest vocals by Ella Fitzgerald on "Goodnight My Love" and Jimmy Rushing out of the Basie Band on "He Ain't Got Rhythm." Another Goodman CD is on Pair PDC2-1014, in conjunction with RCA Special Products. It does duplicate a few of the cuts from the RCA disc but you'll find a lot more that isn't on the Bluebird. Things like "Bach Goes to Town" and the Buddy Clark vocal on "I'm Livin' In a

"Great Big Way" go a long way toward making up for the inclusion of three sides you already have if you own the RCA. There's also an RCA Bluebird CD of the Benny Goodman trio and quartet that includes such gems as "Who," "Oh Lady Be Good," "Dinah," and "Stompin' At the Savoy." One word of warning though about the Goodman/Trio/Quartet RCA Blue Bird CD 5631-2-RB. My copy, at least, has a speed fluctuation on the first chorus of "After You've Gone" and on the pickup notes of "Someday Sweetheart." There are also some live airshots of the Victor band on Doctor Jazz and some Columbia CDs and, of course, there's the famous Carnegie Hall Concert of January 16, 1938. This was recorded privately and then subsequently released on CBS. It's now available on CBS G2K 40244 - two compact discs containing most of the music that was played that night (some sections were too noisy to transfer to LP or CD, but most of it is here. This release shows even more clearly the impact of the Goodman band. They were not held to the length of a commercial recording but Benny wisely kept the tunes to reasonable limits, thus avoiding listener fatigue. Another miracle that took place is discernable on the first cut. Understandably nervous, Benny kicked off "Don't Be That Way" at too slow a tempo. Halfway through the arrangement Gene Krupa decided to do something about this. Using his bass drum as a cattle-rancher uses his prod, he got his band up to the level of excitement where it should have been. And you can hear it happen. You can also hear something unusual on "Sing, Sing, Sing." Jess Stacy, a fine band pianist but not particularly well-known as a soloist, added his solo to those by Benny, Krupa, and Harry James. In my opinion, it is Stacy's best solo on record, or at least his best during the years he was with Benny.

More than four months elapsed between Benny Goodman's last session for Victor and his first for Columbia. By the time of the final Victor session, Gene Krupa and Harry James had already left the Goodman band to form their own groups. By the time the band made their first sides for Columbia on August 10, 1939 in Los Angeles, Jess Stacy would be gone as well. Volume 1 of the Benny Goodman CDs on Columbia, CK 40588, includes half a dozen airchecks of the Victor band including a "St. Louis Blues" to end "St. Louis Blues." Marvelous solos by Benny and Ziggy Elman and Jess Stacy really romp over Gene's booting drum work. Then when it seems like everythings just about over, Harry James comes in with one of the best solos he was ever to play. The rest of the CD is the Goodman Columbia band and while the band lacks Krupa... Nick Fatool was an admirable sub and Ziggy Elman, Jimmy Maxwell, Corky Cornelius and Chris Griffin were well able to take up the slack left by James' departure. If Helen Ward and Martha Tilton were great singers, so were Louise Tobin and Mildred Bailey who replaced them. Tobin's version of "One Sweet Letter from You" was one of my favorite sides in 1939. It still is! As the band progresses through Volume 2 (CK40834), Volme 3 (CK44158) and an

album co-featuring Benny with probably his most famous female singer alumna, Peggy Lee (CK7005), other hits and other sidemen (and women) show up and the list begins to mount. You'll find names like Helen Forrest, Cootie Williams, Lou McGarity, Georgie Auld, Charlie Christian, Teddy Wilson, Dave Tough (in the band for the second time), Johnny Guarnieri, Jo Jones, Sid Cattlet, Billy Butterfield, Mel Powell, Vido Musso (another returnee) and Stan Getz. There are also combo albums, several under Benny's name and one under Charlie Christian's.

The list goes on. The bands go on. And the book goes on. Russ Connor stops his book at Wolf Trap, Vienna, VA, June 7, 1986. It was Benny's last gig. Between 1926 and 1986 Benny Goodman played a lot of dates, made a lot of broadcasts and telecasts and recorded more records than I'd care to try to count. Everything recorded that can be documented, either by the recordings themselves or other evidence, is included in this book... an undertaking of mammoth proportions. Of course things will be discovered which may eventually make this book incomplete. Sides have already turned up on CDs issued since the publication of this book which will need to be added if and when Russ Connor does it again. That's the nature of discography. Meanwhile, what we have here is a handsome and comprehensive, even if at times a bit unwieldy, book containing a lot of data (factual and anecdotal) about a most important performer in American jazz, swing, pop music... whatever you want to call it.

The records that I've been considering in this particular overview go up to 1946. That's page 180 in *Benny Goodman*, roughly half the book. The rest is concerned with Benny Goodman of a different era. A somewhat progressive band on Capitol with more to recommend it than to discredit it... a brief and unfortunate flirtation with bebop... a trip to Russia... various periods of retirement and semi-retirement... various "comebacks"... and so on... and so forth up to the end. Whatever era of Benny Goodman you liked or disliked is not important. This book looks at and listens to the whole man, the whole career. A musician who sat side by side with the jazz greats and the classical greats and through whose band passed a deluge of players who went on to other things of their own, players as varied as Ruby Braff and Jack Sheldon.

Speaking personally... God bless Benny Goodman. He was an important part of my life. I'm glad to have this bio-discography, not just as a research tool, but as a souvenir of many, many memories. □

Benny Goodman: Listen to His Legacy is available from your local bookstore or from Scarecrow Press, 52 Liberty Street, Box 4167, Metuchen, NJ 08840, for \$49.95. □

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This rare NYC handbill for the Edison Tinfoil Phonograph, February-July 1878, was distributed by Edward H. Johnson, author of the famous November 17, 1877 letter to the *Scientific American*.

Progress Report on the Phonograph Patent Treasury

(and "Where Are They Now, Part 3")

We thought you would like to know how APM's new book is coming along. Over two thousand phonograph patents have been examined in detail and entered into our computer, an NCR-PC8, using database software called *R:base for DOS*. The material is being sorted basically in two different ways: chronologically, with names of phonographs, records, cabinets, accessories, etc. and alphabetically, by patentee's last name. Nearly 1000 inventors have been cataloged now, in the order that they developed their ideas. As an added bonus, 150 of the original patents will be illustrated, with individual commentary, and all patents are described. There will also be three historical introductions, one by the Editor, Allen Koenigsberg; one by phonograph scholar, Ray Wile, and one by researcher Bill Klinger. For the first time, you will be able to look up every invention of the great (and not so great) patent holders who made or sold the items in our collections, along with the original sale prices; exactly where the inventors lived; and when they filed for their patents as well as when they were granted. This will be a limited printing, available to APM subscribers only.

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JOSEPH	ANNICELLI	FLORAL PARK	NY	11001	DANIEL	KERRIGAN	SO. SALEM	NY	10590
JEANNE'S	ANTIQUES	FRESNO	CA	93711	WALLY	KINNEAR	W. LOS ANGELES	CA	90025
JANET	APPLEFIELD	PORT RICHEY	FL	33568	B.	KIRKLAND	BALTIMORE	MD	21230
FRANK	AYER	BROOKLINE	NH	03033	STEVEN	KISCH	MAPLEWOOD	NJ	07040
JOHN	BAETHGE	VACAVILLE	CA	95688	JOE	KONICEK	FOUNTAIN VALLEY	CA	92708
RITA	BARON-FAUST	BROOKLYN	NY	11209	L.	KOWALSKI	WARREN	MI	48093
JON	BILTCIK	REDDING RIDGE	CT	06876	WILLIAM	LANDON	CHAPLIN	CT	06235
M.	BLAZER	ST CLAIRSVILLE	OH	43950	MARC	LORRIN	JENKS	OK	74037
MARK	BOWSER	ALLISON PARK	PA	15101	DAVID	LOWE	MANDEVILLE	LA	70448
A.	BREECE jr	CENTERVILLE	TN	37033	MARION	LYNN	IOLA	KS	66749
JAMES	BRUNNER	PHOENIX	AZ	85007	GARRY	MACK	PHILADELPHIA	PA	19120
WILLIAM	CAHN	ROCHESTER	NY	14610	JAMES	MAKINSON	ST. LOUIS	MO	63110
DAVID	CHICKILLO	NEW YORK	NY	10012	PETER	MALAND jr	COAL CITY	IL	60416
LARRY	COATS	GRAND ISLAND	NE	68801	MICHAEL	MALCOLM	GRAND RAPIDS	MI	49503
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JOHN	COLLIN	CONCORD	CA	94518	NEIL	MARLER	SAN BERNARDINO	CA	92404
WARD	CORNISH	E. LANSING	MI	48823	ARTHUR	MARROW	NORRISTOWN	PA	19401
MIKE	CORRIGAN	UNION LAKE	MI	48085	LEIGH	MARTINET	BALTIMORE	MD	21210
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KEVAN	DEARDORFF	DILLSBURG	PA	17019	KEN	METCALF	LOS ANGELES	CA	90046
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GARY	EARL	COBOURG	ONT.	K9A 1B3	WILLIAM	PUTMAN	TOMS RIVER	NJ	08753
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DRORE	EISEN	RICHMOND	VA	23229	T.	RADOMSKI	ABBOTSFORD	B.C.	V2S 3N
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SALLY	FRANZ	FLORHAM PARK	NJ	07932	J.	SAMWORTH	COATESVILLE	PA	19320
S.	FRIEDLANDER	NEW YORK	NY	10019	ROBERT	SAYERS	PERRY	FL	32347
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STAN	HARRIS	BOICEVILLE	NY	12414	RAY	STREUTKER	SEATTLE	WA	98119
R.	HAYES	NORTHPORT	AL	35476	ALLAN	SUTTON	BALTIMORE	MD	21202
DON	HAYES	TUCSON	AZ	85733	WAVIE	SWANSON	GURNEE	IL	60031
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STEPHEN	HOUSEWORTH	ARLINGTON	MA	02174	PAUL	WASEL	CLINTON	MA	01510
THOMAS	JARDINE	ELKINS PARK	PA	19117	STEVE	WHITAKER	SYOSSET	NY	11791
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CECIL	JONES	COWETA	OK	74429	LARRY	WILKINSON	N. MIAMI	FL	33161
JOHN	KEATTS jr	POMEROY	WA	99347	CHARLES	WILLIAMS	TROY	MO	63379
BRIAN/AMY	KEITH	PEABODY	MA	01960	CHARLES/DON	WILSON	JONESVILLE	MI	49250

APM NOTEBOOK SERIES

by Howard Hazelcorn

“Columbia B-Series Graphophones”

No. 1

YEAR INTRODUCED	MODEL	NAME	BASE SIZE	ORIGINAL PRICE
1906	BA	Republic	12" x 12"	\$18.95*
1906	BAF	Regal	12" x 12"	\$21.95*



These two Columbia Disc Graphophones do not appear in the regular catalog, as they were manufactured for the purpose of supplying the many mail-order catalog firms with a lower-priced machine. The cabinets are dark oak with recessed panelled sides, plain base mouldings, and a beaded hinged lid. Neither the horn support arm or hollow-sided tone-arm support bear the manufacturer's name and there are no decals.

Both machines are equipped with a ten-inch turntable, “analyzing” disc reproducer with needle spring-clamp, and a japanned steel horn with brass bell, 21" long and 13½" wide. The motor consists of a single spring, worm drive 2-ball governor, and can be wound while playing. The on-off switch and speed control are on a push-rod which passes through the cabinet to the governor assembly. The BA will play two 10-inch records on one winding, and the BAF three.

In 1907, the BA and BAF (same basic machine with a 24-inch long floral (panelled) horn in red or blue with 17-inch bell, were offered for sale by the Spiegel, May, Stern Co. of Chicago. Columbia had first produced the machines for the George Shaw Co.

*Included twelve 7-inch records, 100 needles and 2-part needle box.

NOTICE

Automated Music Shows
Sun., Apr 23 & Sept. 24, 1989 at Coachman Inn, Exit 136 Garden State Parkway, Cranford, NJ. Phonos, Music Boxes, etc. (8am - 4pm). Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 366-3903. Admission only \$3.

If you have renewed or are renewing now, please send a stamp to APM for a copy of the original Postal Telex withdrawing the Al Jolson Post Office Poster in 1977.

Correction to APM Victor Production Chart: The 11,953 figure for the Victrola XVI is for the *electric* version only; approx. 200,000 of the *spring-mototype* were manufactured.

The week of October 30 to November 5, 1988 was designated as "National Jukebox Week" by Presidential Proclamation in honor of the 100th anniversary of the invention of coin-operated phonographs.

APM Patent Challenge!
\$5. gift certificates given for each patent not listed in our forthcoming *Patent History of the Phonograph, 1877-1912*.

RESEARCH IN PROGRESS

Info sought on Columbia Viva-Tonal Model 15 Grafonola, fabric-covered. Was it a military model? Gerald Hjelm, 1261 Tiller Lane, St. Paul, MN 55112.

Researcher compiling history of US Phonograph Co. of Cleveland, OH. Seeks US Everlasting, Lakeside, Cortina Languagophone, & Medicophone cylinders. Catalogs, ads, etc are needed for complete listing of records. Originals or xeroxes OK. Bill Klinger, 13532 Bass Lake Rd., Chardon, OH 44024. Or (216) 481-8100 days, or 564-9340 eves.

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Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

PHONOGRAHPS FOR SALE

Columbia Grafonola, hard-board case, 17 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ ". Brass arm, fittings, mahogany interior, Model 164. VG cond. Best offer. Arlene Peabody, 48 Gordon Ave., Bronxville Manor, NY 10510. Or (914) 762-1457. (81)

Victor XXV, the School Model. No horn or elbow, otherwise complete & in fair condition. \$850. crated f.o.b. Lubbock, or will trade for? Bob Waltrip, 908 Tenth St., Leveland, TX 79336. Or (806) 894-1830.

Mahogany Edison Opera Phonograph with 2 reproducers, 5-drawer oak cylinder cylinder record cabinet, with 200 cylinders, entire package \$5000. Bertha Bohme, c/o Box BMB, 502 E. 17th Street, Brooklyn, NY 11226. (81)

Stella Music Box, Ser. No. 54558, ca. 1900. Fine original condition with 26 playing discs, \$2900. Phone eve's (215) 745-8480. D. K. Szabo, Philadelphia, PA. (82)

Edison key-wind Gem, with Banner lid. Mechanically & visually excellent. Crank-wind Gem, script Edison cover, also excellent, Reproducer on each, \$500. ea. Vince Loerich, 914 Tomlinson Dr., Wray, CO 80758. Or (303) 332-3225. (81)

Edison Model D Office Phonographs, one wood & one metal case, both with "eye-glass" recorder/reproducer. Wayne Petersen, 5821 Dale Ave. S., Minneapolis, MN 55436. Or (612) 929-7434.

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (79)

Time to Renew!

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Cranford, NJ Spg 1989 Show Dates: Sunday, Apr. 23 and Sept. 24. Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Coachman Inn, adjacent Exit 136, Garden State Pkwy (No early buyer's fee). Our Fall show had dealers attending from as far as California and Texas. Buyers from four continents attended. Admission, only \$3. Your name and address will bring a copy of our free newsletter, **Noteworthy News**, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (312) 366-3903.

Phonograph Collection: 47 phonographs, Edisons, Opera, Triumph, Homes, Standards, Firesides, Gems, Amberolas, 800 cylinder records, boxed. 25 extra horns. Victors, Columbias, others, some have wood horns, 15 boxes of parts. Everything goes, \$35,000. OBO. Call Charles days 503-479-4282. (80)

1909 Victor-Victrola XII, tabletop, gold-plated, small doors, 1st model, #2846, in red mahogany w/ rare matching record cabinet. Virtually mint, \$1500. or best offer (bring to Cranford). Howard Hazelcorn, 595 Grenville Ave., Teaneck, NJ. Or (201) 836-6293.

Columbia Type B (\$315) and Type C (\$275). Good Graphophones without horns. You pick up. Arthur Harrison, MO, (314) 474-8729.

Edison Phonograph, inner workings, ca 1917, available, including Diamond head. Ed Doremus, 290 9th Ave., #3B New York, NY 10001. Or (212) 242-2842. (80)

PHONOGRAPHS FOR SALE

17 phonographs, mainly Victor. Videocassette available. Fernando Caldas, P.O. Box 1105 (Centro Colon), San Jose, Costa Rica.

Phono parts, accessories, horns, etc. for sale. Some rare. Send SASE for free list. J. Johnson, 4617 Pennsylvania Ave., Hollins VA 24019.

PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Cylinder phonograph with flip-down door, brass motor, single-mainspring, nickel plated bedplate, & oak case. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226. Or (718) 941-6835.

Edison Gem cylinder phonograph, or Standard Model A square top. Edward Cornelius, 323 Maple Terrace, Pittsburgh, PA 15211. Or (412) 481-5351.

Columbia cylinder phonograph with tonearm and bracket at rear, with horn. Also wooden Music Master. Franz Visser, Okkenburg 13, Pijnacker, The Netherlands.

PHONOGRAPHS WANTED

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette, etc. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638.

HELP: I NEED PARTS!

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)

Want parts for Rosenfield Illustrated Song Machine and Rosenfield coin-operated record player. Also coin-operated phonographs, music box from old slot machines, and unusual coin-operated gambling, music and arcade machines. Mike Gorski, 1770 Dover Rd., Westlake, OH 44145. Or (216) 871-6071. (81)

Looking for complete lower works for Columbia Type AO Graphophone, or any complete works to fit AO case. Also operatic cylinders. Ron Naftal, 451 Parkview Drive, Mt. Holly, NJ 08060. Or (609) 267-1507.

Oak carry-lid for Amet cylinder phono. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Glass lid (hinged) for mahogany floor cylinder cabinet; empty Edison spring-motor and Triumph cases; Conn double-bell Wonder horn & reproducer. Great trades or cash. Greg Sullivan, Box 607, Dover, MA 02030. (508) 785-1249. (81)

For Columbia BE Cylinder Graphophone: Mandrel, shaft, gear, pulley & nut. Also reproducer, speed knob, crank, or parts machine having these items. John Morris, 132 Franklin St., Lake Mills, WI 53551. Or (414) 648-5516. (80)

Columbia oak horn, Symphony type. Will pay top price. John D. Larsen, 1301 E. 11th, Duluth, MN 55805. (84)

RECORDS FOR SALE

Traditional jazz auction. Lots of great artists from the 1920s and 1930s; excellent records at surprisingly low minimums. Send SASE to Tom Hawthorn, 2143-A Second Avenue, Sacramento, CA 95818. Or (916) 454-9120. (80)

HELP: I NEED PARTS!

Need parts or junkers for open-works cylinder units, such as Puck, Columbia AP/Q, and Kiddie phonos such as Pigny-phone, Miki-phone, & Peter Pan. Condition & price. Elwood Armstrong, 5881 NW 14 Ct., Sunrise, FL 33313. (80)

For Victor V (external horn model): tone arm, U-tube, horn, elbow, pins, spring, clip & screws. Paul Eldred, RD 2, Saddlemire Rd., Binghamton, NY 13903.

Original Columbia floating reproducer; two UX-226 radio tubes. T. J. Novak, 190 Barker Rd. E., Gilbert, MN 55741. (81)

Desperately need light shield for Victor 10-50 & motor for Victor 9-55, plus any other parts for these machines; also working air pods for Victor Credenza. Peter Shoemaker, 2150 Forrest, Beaumont, TX 77703. (80)

Motor for Edison Standard phono, everything below bed-plate. Also want parts for Triumph or will consider complete machine. Call Robert at 1-306-782-9414, or write to 493 Mountview Rd., Yorkton, Sask., S3N 2L2, Canada.

Columbia back mounts, horn elbows, and tone arms. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Orig. carriage arm for Edison Concert Phono, any reasonable price paid. Also 5" Concert cylinders. C. Levin, 23 Green St., Royston, Herts. SG8 7BB, England.

RECORDS FOR SALE

1922 Cameo label, 471 (560) (761) *A Smile Will Go a Long, Long Way, Just for Mary and Me*, Bob Haring and his Orchestra. Victor Talking Machine label: *Tango-Fate, Dream Tango*, Valentino, Jose Manuel Bada, Nat Shilkret, International Orchestra, 20454. Brunswick-Balke-Collender, Al Jolson, De Sylva, Henderson, *Sonny Boy, There's a Rainbow Around My Shoulder*, 4033. Victor label, *Always, Just a Cottage Small*, James F. Hanley, Salon Orchestra, 19972 (Aug. 11, 1908). Many other orchestra and Big-Band items through WWII. Send bids and requests to J. L. Gies, P. O. Box 6131, Helena, MT 59604. (80)

Sound Box Restoration!

I can give your reproducer a warm, natural tone, with greatly reduced surface noise, and practically zero record wear. Special gasketing materials and diaphragm treatment techniques will give your reproducer better-than-new performance. All makes and models, with Victor and Diamond Disc a specialty. \$50. per restoration, all work on approval. Pay only after you hear it! Bob Waltrip, 908 Tenth St., Levelland, TX 79336. Or (806) 894-1830. (80)

Tremendous Record Auction #2 is just around the corner! Concert cylinders, Victor Picture Records, Greetings From the Bunch, Edison Long-Plays, 5000 series BA cylinders will all be included. Also paper, parts and phonographs. Send your name, address, and phone #: **Memory Machines**, 1726 W. Alabama, Houston, TX 77098. Send \$2. to cover costs. Thanks. (80)

APM has an extra set of Roosevelt cylinders and a *Let Us Not Forget* by Edison available for trade. Any ideas?

RECORDS FOR SALE

Conducting your own mail-order auction? Keep your records accurately and easily with new software developed by a record collector and mail-order auctioneer. Keeps track of all bids, lists winners automatically in alphabetical order with addresses, prints invoices and mailing labels, consignment items, "items not won," etc. If you can collect records, you can run our software! Write for demo disk (\$10.) or order full package for \$149. before June 30, 1989. Tim Brooks, **Bulletproof Software**, P.O. Box 41, Greenwich, CT 06831. Or (203) 531-1842. CT residents add 7.5% sales tax.

Would like to sell 15,000 78s in one lot, reasonable. All playable to new condition, none broken or cracked. The purchaser will also receive the index cards which describe most of the records. Deposit required and then you can pick up and pay the balance. Merritt Malvern, 223 Grimsby Rd., Buffalo, NY 14223. Or (716) 877-6151.

Edison Diamond Disc Auction: over 400 Edisons and Pathes, many excellent classical and operatic items, surprisingly low minimums. Send SASE. Tom Hawthorn, 2143-A Second Avenue, Sacramento, CA 95818. Or (916) 454-9120.

Tapes of past **ARSC Programs**, available from **Conference Tape**, 9 Woodburn Dr., Ottawa, Ont. Canada K1B 3A7. Prices are: \$5. for 60 min., \$6. for 90 min. plus 75¢ post ea.

Trying to sort your records on a computer? There is some commercial software (**For Record Collectors**) available from Home-Craft Computer Products, P. O. Box 974, Tualatin, OR 97062. Or (503) 692-3732.

RECORDS FOR SALE

Major auction should be ready later 1989. Rare opera, instrumental, some personality and curiosities, catalogs, books, etc. For free list, send SASE to Lawrence Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Please state your collecting interests.

I run regular cylinder auctions, as well as gramophones & phonographs. I also am extending into 78 rpm records. My next auction is of record catalogs and copies of the *Record Collector magazine*, over 150 lots. Write to: Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand (80)

Selling 78s, acoustic, electrical (Fonotipias, G&T), old LPs, opera, classical, tangos, jazz, marches, popular, ethnic, South American music. Arte Y Sonido Records, Casilla de Correo 4518, (1000) Correo Central, Argentina. (80)

Discophile's Spring '88 Jazz-Blues/Pops 78s/LPs auction lists free. 1000s in top condition. Publications, phonographs, equipment. DISCO-PHILE, POB 410239, San Fran- (80)

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea.; Columbia Indestructible (red style), \$1.00 ea.; Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 610 8th Street, Wellsburg, IA 50680. (83)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

RECORDS FOR SALE

HAVE YOU EVER
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What historic operatic performances should sound like? Newly discovered sources of performances superior to anything previously offered! Send SASE to **Omega Opera and Symphonic Archives**, P. O. Box 305, Pomona, NY 10970. (84)

Quarterly Record Auctions: 78s, LPs, Catalogs, 1900 to early 1940s. Jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783. (88)

Quality tape cassette of Richard Jose Cornwalls' Greatest Singer, directly recorded from the popular 1904/05 originals. Favorably reviewed in *Record Collector*, June 1988; only \$10 bill. Joe Peggelly, 36 Thorn Park, Mannamead, Plymouth, England PL3 4TE.

Liquid Archival Sound Treatment: LAST. For cylinders & discs. Available from LAST, P.O. Box 41, Livermore, CA 94550. Or (415) 449-9449.

RECORDS WANTED

Unbreakable cylinder records (black) with metal rings and titles with raised lettering, especially if numbers are below #700. Also brown wax talking cylinders by George Francis Train. Thanks. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Pathé discs wanted that play from center to the outside. Walter Smartt, Rt. 1, Box 300, Rising Fawn, GA 30738. Or (404) 398-3946. (83)

Want Picture Records; *Vogue*, etc., esp. R713, R784, etc. RCA Victor, 17-5001 Caruso; Red Raven, Durium, Voco, etc. Peter Bastine, Bruderstrasse 45, 2000 Hamburg 36, W. Germany. Or (040) 346858. Etliche, WI 54653.

RECORDS WANTED

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price!

Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118. (80)

Early brown or black wax cylinders featuring Tom Browne, the Whistler of Holyoke, Mass. He may have recorded in London, Paris (Pathé), Sydney, New York, Boston, between 1889-1906. Top dollar paid if you track them down! James Kass, 48 Cassidy Place #2, Staten Island, NY 10301. Or (718) 273-7250. (89)

Wish to obtain recording (disc, tape, etc.) of Elvis Presley singing "Going to a Clam Bake" popularized in the movie. Please help. Fred Merritt, 58 Prince George Dr., Islington, Ont., Canada M9A 1Y6.

78s of Al Jolson, Collins & Harlan, Sam Ash, Ada Jones, American & Premier Qt., also cylinders & Diamond Discs, Hits of the Week, original sheet music. D & M Hanser, P.O. Box 791012, Dallas, TX 75379.

Looking for Anthony Gallarini 78s (1921-1955), an accordionist. Brunswick, Discos Crest, Victor, Tempo, McGregor radio trans., Septim, and Accordia. Also Vocalion (1921) under Palet Gallarini. Thanks. Glenn Adams, 1234 Orangewood Dr., Escondido, CA 92025. Or (619) 746-3427.

Add me to your mailing list, I buy 78s and books on Opera (Wagner especially), vaudeville, blues, jazz, hillbilly, picture discs, etc. Tim Gracyk, 2391 Sunny Vista Dr., San Jose, CA 95128.

RECORDS WANTED

Want following artists in E cond. or better: Early discs 1890s-1910s. Ossman, Hunter, Cullen, Clarke, Keneke, Pryor, Stanley, Myers, Dudley, Spencer, others. Thanks. David E. Rocco, 1594 41st Ave., San Francisco, CA 94122.

Want offbeat cylinders like Lambert, Busybee, Pathé, AICC. Also wish early 8" & 10" Victor ca. 1906. What have you? Peter Becronis, 300 E. Bellevue Dr., #310, Pasadena, CA 91101.

Want to buy 78s by Liza Brown & Ann Johnson, especially Columbia 14466-D. Peter Shoemaker, 2150 Forrest, Beaumont, TX 77703.

I am currently preparing an Australian National Discography. Vol. I will cover 1890-1939, and Vol II will cover 1940-1960. I am especially interested in the following (full list available): Ada Crossley, Leon Erroll, Daisy Kennedy, Nellie Melba, Marie Narelle, Wm. Murdoch, Cyril Ritchard. Thanks. Peter Burgis, Oakey Creek Rd., Via Hall, A.C.T. 2618, Australia.

Public Radio Producer seeks voices of Emma Goldman, Peter Kropotkin & other anarchists/socialists. Also Major Gen. Smedley Butler. Please help. Andy Lanset, 250 Hoyt St. #2, Brooklyn, NY 11217.

Why does "Dr. Eisenbein" record change to "Dr. Eisenbart" around 1906/07? One of our subscribers wants to know! Please write or call APM, and win a prize.

Want Columbia disc "Siam Soo", No. A-3379, blue label, buy or trade. Orig. ads (or xeroxes) for dancing dolls research (all types wanted). Also need escutcheon for Columbia Bl. Ulisses Beato, 2190 SW 22nd Terrace, Miami, FL 33145. Or (305) 444-6632.

RECORDS WANTED

Buying 78 rpm dance band, jazz, 1920-1935. Single records or collections. Send your sales/auction list. **Shellac Shack**, Box 691035, San Antonio, TX 78269. (81)

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (85)

Want to buy still good playing 78 rpm acoustic recordings of world famous piano and violin artists. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada J0X 1N0 (83)

Any recorded versions of "White Wings" other than Edison Amberol 372. Thanks. George Blacker, 345 1/2 So. Main St., Cheshire, CT 06410.

Want in exc. cond.: Bing Crosby on Brunswick, Columbia & Victor, Al Jolson: Victor 17081, 17318, Columbia A-1374, A-1356, A-2007, A-2106, A-3913. Will pay reasonable prices. Tom Perrera, 114-25 118th Street, So. Ozone Park, NY 11420. (81)

Buying Jewish comedy and klezmer records & cylinders. Send all info to: Allan Topolosky, 39 Woodland Street, Sharon, MA 02067. (80)

Vess Ossman 2-minute cylinder recordings of song "Moose March". Either Edison 10383 or Columbia 1249 version okay. Michael Campino, 33 Java Street, San Francisco, CA 94117.

PRINTED ITEMS FOR SALE

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (83)

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$17. per year, \$13.00 via seamail. Subscriptions should be sent to D.R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU228TN, England. Payment should be made to C.L.P.G.S.

Now available! The Complete Entertainment Discography, 1897-1942, by Brian Rust & Allen Debus, almost 800 pages, new edition, \$85. *When Old Technologies Were New* by C. Marvin, 282 pp, history of the telephone, phonograph, electric light, only \$39.95. *Edison Cylinder Records, 1889-1912*, lists over 10,000 cylinders (2 & 4 min., Concert, brown wax, black wax, operatic, etc.), \$48.95. And coming soon: **The Patent History of the Phonograph** by Allen Koenigsberg; lists, alphabetizes, describes every U.S. phonograph and record patent. Watch these pages. Available from Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Send for our **Catalog of Phonograph, Jukebox, and Player Piano Publications** to: **AMR, P.O. Box 3007, Arlington, WA 98223. Or (206) 659-6434.** (83)

EBAR, covering all the 5000 series Blue Amberols. Glossy, color available from original printing, only \$6.95. *Edison Disc Recordings and Artists, 1910-1929* is now \$29.95. Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

Talking Machine Madness: The Story of America's Early Phonograph Shows, 1878-1900, only \$4.50. **HHP Books**, Box 455, Fairfield, OH 45014.

PRINTED ITEMS FOR SALE

Music Literature Lists, send stamp for your copy. Dorothy Elsberg, Box 178, W. Stockbridge, MA 01266. Or (413) 232-8560.

New book: *The Wood Effect, Unaccounted Contributor To Error and Confusion in Acoustics and Audio*, by R.C. Johnson, \$7.95. from The Modern Audio Association, 23 Stillings St., Boston, MA 02210.

Rare books, autographs, collectibles pertaining to Dance, from The Dance Mart, Box 48, Homecrest Station, Brooklyn, NY 11229.

Three new books: *Funding for Museums, Archives, and Special Collections* (\$48); *Directory of Unique Museums* (\$27.); *Directory of Popular Culture Collections* (\$48.50), all from Oryx Press, 2214 N. Central at Encanto, Phoenix, AZ 85004-1483. Or 1-800-457-ORYX.

Library of Congress Compilation of American Folk Music and Folklore Recordings: A Selected List. 16-page pamphlet available free from L of C, American Folklife Center, Washington, DC 20540.

Ultimate Movie, TV and Rock 'n' Roll Directory, over 1000 pages, over 50,000 celebrity addresses, only \$43.95 from Book Castle, Inc., 200 N. Golden Mall, Burbank, CA 91502. Or (818) 845-1563.

Kemp's Internat'l Music & Recording Industry Yearbook, 1988, over 450 pages, only \$29.95 from Gower Publishing Co., Old Post Road, Brookfield, VT 05036.

PRINTED ITEMS WANTED

Original record sleeves, phono catalogs and operating instruction booklets. Herb Rhyner, 301 W. Clay Ave., Roselle Park, NJ 07204.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Watch for new auction! Please write to **Tim Brooks**, Box 41, Greenwich, CT 06831.

Edison brown wax cylinder record slips #7196, 7197, 7198 and 3861, 3862, 3863 by James Bernard. Both groups may be the same records. Please write or send xeroxes to APM.

Orig. copies of *Talking Machine World*. Please describe and price. Sarah Long, Librarian, Center for Popular Music, Box 41, MTSU, Murfreesboro, TN 37132. Or (615) 898-2449.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-1905). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449.

ITEMS FOR TRADE

Hughes Stylus Pathe adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

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MISCELLANEOUS FOR SALE

Electronic Adapter to play tapes through any talking machine (fits any Victor Exhibition/compatible), Part #GS-2, only \$55. **Victorian Talking Machine Co.**, 261 Robinson Ave., Newburgh, NY 12550. Or (914) 561-0132. (80)

Phonograph Toys & Novelties, Special Offer!

Ragtime Rastus, Shamandy, Banjo Billy, the Fighting Cocks & the Boxers, including the drive mechanism. All for \$145 & 2.50 post. Ask about the first naughty toy ever made for hand-crank phonographs - operates on the same mechanism. The Magnetic Dancers, complete, \$45. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (80)

One original copy of *Edison Blue Amberol Recordings, 1915-1929*, by Ron Dethleffson. One exact replica of US Everlasting Phono 2/4 min. handle gear. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Check our latest Book List!

MISCELLANEOUS WANTED

Seeking the Regina Music Box once owned by Oberlin Smith, floor model with clock, damaged in 1934 fire, but restored, sold in the 1950s. Would like to hear from present owner for research purposes. James Gandy, Box 109, RD 2, River Road, Bridgeton, NJ 08302.

For history of radio in the 1920s-40s, I would like to hear from anyone who has access to tapes, memorabilia, anecdotes, etc. on people who worked in the medium. R. B. Smith, 2010 Devolson Ave., Ann Arbor, MI 48104.

MISCELLANEOUS WANTED

Gramophone Needle Tin Collector



Many tins wanted, particularly American & Canadian. Many British & foreign for sale at \$2., \$3. incl. HMV, Songsters, Columbia. Details and 8-page catalog for \$1 from R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (83)

Want old phonograph accessory items, especially US needle tins, dancing dolls, needle repointers, and record dusters. Write or call Tim Tytle, 12105 Camelot Drive, Oklahoma City, OK 73120. Or (405) 755-1324. (82)

The Emporium of Old Fashioned Things is always looking to buy interesting music boxes, phonographs, singing birds, optical toys, wind-up toys, clocks, etc. Write or call Frank Morello, 68 W. Main St., Bogota, NJ 07603. Or (201) 342-9279 (Tues. to Sat.) (80)

Victrola TungsTone needles (full tone) in red & gold tins or envelopes. Alan Linder- man, 18415 Lancashire Rd., Detroit, MI 48223. Or (313) 835-0457. (80)

GRAMOPHONE needle tins wanted to purchase/exchange. Many duplicates available. Harry Marks, P.O. Box 1793, Johannesburg, 2000, South Africa. (87)

Have You Renewed?

MISCELLANEOUS WANTED

Collectors, anyone: need help with restoration of Melodista automatic organette. Well preserved but silent. Wish to have playing as well as can be expected. Your notes, etc. on experiences most welcomed. Any recordings made? D'Arcy Brownrigg, PO Box 292, Chelsea, Quebec, J0X 1N0, Canada. Or (819) 827-0128. (84)

Data on Mark Twain recordings sought. Anything out there? Tom Tenney, *Mark Twain Journal*, English Dept., College of Charleston, Charleston, SC 29424.

Carnegie Hall Memorabilia, 1892-1898, 1929-31, 1944-45, photos, recordings, posters, etc. Gino Francesconi, Arch., Carnegie Hall Corp., 881 Seventh Ave., New York, NY 10019. Or (212) 903-9629.

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MISCELLANEOUS WANTED

Andrew Koenigsberg, age 9, would like to collect some low denomination foreign coins. Can anyone out there help him? Thank you! Andrew Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

SERVICES

Mainsprings! I now can manufacture any size or ends mainsprings or governor springs. Plus other phono parts. Quick response. Ron Sitko, 26 Tekakwitha Ct., Clifton Park, NY 12065. (80)

We fully restore Orthophonic reproducers and pivot for tone arm. 53 years experience. Ralph Banta, Rt. 1, Green Forest, AR 72638. (80)

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. Randle Pomeroy, 54 - 12th St., Providence, RI 02906, Or (401) 272-5560 after 6 pm. (83)

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